

1072 - 1093



ARRAY III

A PREMIERE OF CANADIAN WORKS

JAN. 18th / CONCERT HALL
EDWARD JOHNSON BLDG.
8:30 pm / FREE ADMISSION

Performers:

Mary Lou Madgett Soprano
Elizabeth McBurney .. Flute
Jim McKay Bassoon
Mike Malone Trumpet

Kenneth Knowles ... Trombone
Michael Parker Viola
Alan Stellings 'Cello
Don Horsburg Piano/
Conductor

El Remango (1972)

Soprano, 'Cello, Piano

Mickey Cohen
(1950-)

This is the first movement of a song cycle.

Life, and Love, and Death (as Tragedy) subsist as a family. Each seeds of the others ... the presence of one presupposes that of the others. They are with us every breath we take ... they are that breath - the Breath of a Circle, Turning.

Mythopoeic Magus and the Number 3 (1972)

Flute, Bassoon, Trumpet, Trombone, 'Cello,
optional Piano, Electronic Tape.

David j. Nichols
(1949-)

The structure of mythology ... the happiness of Sisyphus ... the malady of ... despair unto ... the thousands of foot ... steps demanding ... trembling unto death ... breaking silence ... making magic ... and numbers ravel out ... their weaved up ... down the see saw folly of painted pyramids ... of rocks ... of poems ... of stilling voices. Following a path with no interruption when where and why no thieves exist to betray your certain direction.

Stratiforms (1972)

Electronic Tape

Edward Dawson
(1951 -)

Stratiforms was created during the summer of 1972, on equipment at the University of Victoria, Victoria B.C.. The material used is a combination of synthesized sound and Musique Concrète, the latter being a spoken Latin text.

This piece deals with the gradual emergence and individual development of four acted characters, against a static and intermittent electronic background. These characters are 1.) fearful, 2.) sensuous, 3.) bored, 4.) declamatory. Each is assigned an aural identity (e.g., 1.) (fearful) is controlled by a gradually falling square wave frequency, while reverb is slowly added), the overall result being a complex of developmental and layered shapes that is Stratiforms.

Remembrances (1972)

Soprano, Viola, 'Cello

Michael Parker

(1948 -)

"The experiences of the past are always with us but obscured by the mists of reality in the mind; memory is merely past reality appearing through these mists, attaining a glaring presence, then fading away again."

Remembrances expresses the love of one friend to another. The texts have been chosen for their evocations of various aspects of this love: the quiet moments of realization, the anxieties and fears, the ideals, the loneliness.

The work is continuous but divided into seven sections: Introduction (instruments alone); Prologue (words of John Cage, "Lecture on Something"); five Interludes (words of Bill Usher). Interlude 5 employs free improvisations on a song by Sy Polma.

"Intermission"

Verging on Dark (1972)

Bassoon, Trumpet, 'Cello, Synthesizers

Alex Pauk

(1946 -)

Tokyo Dec. '72

Trio IV (1972)

Bassoon, Trombone, Viola

J. La Bort
(1947-)

Joints can prove to be a problem in a composition. Types of joints allowing free movement are ball-and-socket, hinge and gliding. Other joints however are far more of a hinderance, such as those that are immovable in the skull or permit limited movement as in the spinal column.

Namplay (1972)

Flute, Bassoon, Trumpet, Trombone, Viola, 'Cello

Albert Mayr
(1943-)

The score for Namplay - consisting of an array of decimal and binary numbers - is elaborated by a computer from the first names of the players (thus for each group of performers it will be different). This array specifies the degree of variety of the events used and the co-ordination in time between the players.

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next New Music Concert: January 28, at 8:30